LES GRANDS ARTISTES DE L'ÉCRAN

POLA NEGRI

par

ROBERT FLOREY

SES DÉBUTS
SES FILMS
SES AVENTURES

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THE GREAT SCREEN ARTISTS: POLA NEGRI
by ROBERT FLOREY

HER BEGINNINGS, HER FILMS, HER ADVENTURES
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POLA NEGRI Pola Negri as a child — Her theatrical debut

The most extraordinary and fanciful stories have been told about the childhood of Pola Negri. The biographies of this great artist, designed to create a romantic atmosphere around her, have often strayed far from the truth. Most of them speak only of Polish aristocracy framing Pola's childhood, of persecutions, deportations, and flaming castles! The truth is quite different.

Pola Negri was born on December 31, 1897, in Lipno, near Warsaw. Her mother, Eléonore Kielezewska, daughter of a gentleman and communal judge of Brdow, married Georges Chalupez, of Hungarian origin but a Polish citizen.

Harmony did not last long in the Chalupez household, which broke up a few years after Pola’s birth. Left alone with her daughter, Madame Chalupez, who had no fortune, had to provide for herself and ensure her child’s future.

At age 8, little Pola was admitted to the ballet school of the National Theater in Warsaw. Her innate understanding of choreography and her dedication were quickly noticed by her ballet masters, who predicted a brilliant future for her.

Everything seemed to justify these hopes when, suddenly, Pola abandoned dance to dedicate herself to dramatic art, which better satisfied her artistic aspirations.

She debuted on September 2, 1912, at the Little Theater under Zaleski's direction, in a particularly difficult role from The Maiden's Vows by Count Fredro. The public and press were enthusiastic about

the talent of the youngest dramatic actress in Poland. She had just turned fifteen. One of the most respected Polish critics, A. Dobrowolski, wrote in the Warsaw Courier:

"Yesterday we witnessed the debut of the youngest actress in our theaters, Pola Negri. It took courage to take on the difficult role of Aniela in The Maiden's Vows by Fredro. We were deeply surprised to see how this artist, still a child, overcame all challenges. Her childlike freshness, beauty, large azure eyes, indescribably sweet smile, and rosy lips parting over immaculate white teeth made her a vision of gentleness. From the first scene, the audience was captivated. The subsequent scenes were delivered with real mastery. The main scene, where Aniela writes a letter, was a masterpiece of emotion and finesse. What struck me was the consummate art with which the actress listened, her silent acting when her partner spoke. We can say without exaggeration that a star of the first order has risen on the horizon of our dramatic theater."

Among the major roles Pola Negri created at the same theater were Claire in The End of Sodom by Sudermann, and Hega in Dankructwo by Bjørnson. On July 4, 1913, she was officially admitted as a company member of the National Dramatic Theater in Warsaw. She created several notable roles there. Her popularity grew day by day, but the role that earned her unanimous praise from the press was that of the dancer in the pantomime Sumurun. Her name on a playbill guaranteed the success of the piece. Her dramatic expressiveness and flawless gestures earned her a genuine triumph as Fenella in The Mute of Portici.

Her first film

While enjoying great success on stage, Pola saw an American film for the first time: a two-reel Western produced by the Kay-Bee or Broncho Billy studios in Edendale. She liked the film's movement, action, and photography and accepted an offer from Hertz, the director of "Le Sphinx" studio, to star in a film called Slave to the Senses, which Pola herself had written.

She left the theater for good, having earned a reputation as a classical heroine, a creator of demonic roles, and a star of comedy and vaudeville. Slave to the Senses premiered in Warsaw a few weeks later. Pola enjoys recounting her screen debut. Totally ignorant of photographic principles, she used the same heavy stage makeup without realizing that red appears black on film. When she saw the test footage, she was unpleasantly surprised: her lips looked large and black, her cheeks dark, and the rest of her face too white. After its run in Warsaw, she sold the film to a traveling exhibitor for 100 rubles. That savvy businessman made a fortune showing it as the first national production.

Pola thought no more of the film until it unexpectedly opened in Berlin. She feared it would ruin her reputation, but to her surprise, Slave to the Senses was warmly received. The directors of UFA (Universum Film AG) saw it and immediately offered her a contract to star in future productions.

Her film career in Germany
Pola's first UFA film had a poor script and bad direction, making her regret leaving the theater. The second was slightly better but still unsatisfying. She approached Paul Davidson, UFA's general manager, and insisted that the direction of her third film, The Eyes of the Mummy, be entrusted to a comic actor named Ernst Lubitsch. Davidson refused, saying Lubitsch was a mediocre comedian with no directing experience. Pola persisted, and Lubitsch was eventually hired. The film was a huge artistic and commercial success. During the fourth year of the war, Lubitsch and Pola made Carmen, UFA's best film of 1918, despite immense difficulties in wartime Berlin. Pola then starred in Madame Dubarry.

"History intrigued me," she explained. Studio executives resisted, calling it ridiculous to make a French historical film during the war. She insisted and began shooting under Lubitsch's direction. Emil Jannings played Louis XV. They worked tirelessly for months. Pola studied the role deeply and gave it her all. Madame Dubarry made her known worldwide.

She signed with Paramount and filmed her last German production, Montmartre. Pola had established an orphanage in Warsaw and sent substantial funds to Polish charities. She was harshly criticized by the Berlin press for sending money earned in Germany to Polish organizations. She defended herself by noting she also supported German charities and considered her income her private business. Though grateful to the German public, she was happy to leave for America, entrusting her orphanage to her mother.

Pola in America

Pola's films made by UFA and distributed by Paramount in the U.S., such as Passion, Carmen, La Dame aux Camélias, and One Arabian Night, turned her into a favorite with American audiences. Before 1921, Americans rejected foreign films. Even The Cabinet of Dr. Caligari was boycotted. But Pola's first U.S. release changed everything. She was instantly embraced as the first truly international film star.

Upon her arrival, her journey from New York to California was like a royal procession. Paramount had her disembark at Pasadena to avoid overwhelming crowds in Los Angeles. She received a triumphant welcome in New York. Hollywood, however, was more cautious. People distrusted the first "imported" star.

"The reception in New York overwhelmed me with joy," Pola wrote. "An orchestra greeted me, a giant banner read 'Welcome Pola Negri!', and I was swarmed by friendly reporters. My last film, Madame Dubarry, had been a huge hit. I was invited everywhere, treated like royalty. I was thrilled."

But her early months in Hollywood were a nightmare. Proud and aloof, she didn't immediately warm to her colleagues. Rumors swirled: her engagement to Chaplin was mere publicity; her luxurious home and cars were to provoke jealousy. For months she lived in isolation. Gradually, as her films were released, she made friends and became popular. She bought a mansion in Beverly Hills and embraced a modern American lifestyle: tennis, swimming, horseback riding, dancing, and driving.

Her career in the United States
At the Paramount studios in America, Pola Negri acted in the following films since her arrival: Bella Donna, directed by George Fitzmaurice; The Spanish Dancer by Herbert Brenon, with Adolphe Menjou, Wallace Beery, and Antonio Moreno; Forbidden Paradise by Lubitsch, with Adolphe Menjou and Rod La Rocque; and a series of somewhat uneven films, none of which matched the success of the German productions like La Dame aux Camélias, One Arabian Night, Gipsy Love, The Flame of Love, Carmen, or Passion.

She later appeared in East of Suez by Raoul Walsh, with Edmund Lowe and Noah Beery; then, directed by Sidney Olcott, in The Charmer, with Gertrude Astor. She also starred in a film by Paul Bern, Flower of the Night, opposite Yucca Troubetzkoy, the photogenic contest winner launched into cinema by Cinémagazine's "Little Red" contest.

When Famous Players decided to remake Forfaiture, they gave the role originally created by Fanny Ward to Pola Negri, and cast Jack Holt as her husband. However, the film, directed by Fitzmaurice, only made audiences more nostalgic for the original Forfaiture by Cecil B. DeMille.

Dimitri Buchowetzki, brought to the U.S. after the New York screenings of Danton and Peter the Great, directed several films with Pola, including Men, with Robert Frazer; Lily of the Dust, with Ben Lyon and Raymond Griffith; and Shadows of Paris (Mon Homme), with Adolphe Menjou, Charles de Roche, and Huntley Gordon.
She then starred in Good and Naughty, directed by the intelligent young filmmaker Malcolm St. Clair. Once again under Buchowetzki's direction, she made The Crown of Lies with Robert Ames.
Finally, in a major collaboration between UFA’s Erich Pommer and the talented director Mauritz Stiller, Pola Negri starred in Hotel Imperial, likely her best film since arriving in Hollywood. Stiller’s technique and direction were particularly interesting.

She also starred in Barbed Wire, adapted from Hall Caine's novel The Woman of Knockaloe, directed by Rowland V. Lee under the effective supervision of Erich Pommer. The story, set in France, centers on a Norman peasant woman (played by Pola) who comes to love a German soldier interned in a POW camp.

Her Technique and Discipline

All of Pola Negri's art is based on genuine emotions — emotions she has experienced, lived through — which she places like musical notes upon the staff of her technique: her training as a dancer, her mastery of pose, movement, symmetry, and balance. Each role is the result of meticulous, focused study. She strips everything down to one essential emotion and the perfect gesture to express it. Once this preparation is complete, during a film shoot, she isolates herself entirely: she sees no one, speaks to no one, and focuses on exercises for flexibility, rest, and inspiration. When the camera rolls, she gives everything in the very first take — the best of herself, captured in the first spontaneous outburst.

She draws from life, she borrows from life. Her private life is well known and far from conventional. The prudish social circles of Los Angeles overlook from her what would ruin other stars. People gossip endlessly — and often inaccurately — about her love life. Perhaps the title of "Countess" enhanced the appeal of Pola Negri's arrival in America. That title may also explain why since Shadows of Paris, she has almost exclusively played noble ladies, queens, or empresses. Regardless, Pola continues to ascend and refine herself. Her very presence makes an impression; her entrance into any place becomes an event. She carries the mark of greatness.

Pola Negri is made for the cinema. From dance and pantomime, she has brought to film a technique she has never ceased to refine — a technique made of spontaneity and rhythm, of order and symmetry. She is unquestionably one of the cinema's most devoted priestesses, dedicated to the advancement of this New Art.

In the Studio

In the small bungalow set aside for her at the studio — where she retreats when not needed on set — Pola rehearses her upcoming scenes or reads some of the hundreds of letters she receives daily. A few days after her arrival in Hollywood, the author saw Pola again on the set of the old Lasky Studios on Vine Street (now long gone). She was filming Bella Donna under Fitzmaurice's direction. Pola was sitting in one of those sturdy folding chairs reserved for stars and directors, her feet on a footstool, radiating an air of calm detachment. Yet she observed everything: the decorators, the prop boys, the electricians fussing with the arc lamps and projectors.

She found their work fascinating and asked many questions about the lighting setup. She even took note of the English technical terms. From time to time, her maid would offer her a sip of French champagne or cognac — something Pola claimed helped her nerves during difficult scenes — and she often shared it with the crew. When introduced to someone, Pola is charming and gracious. She speaks perfect French (as well as Russian and German) and puts others at ease. But the moment the director calls for action, she transforms completely. The calm young woman disappears, replaced by the intense, expressive performer. She throws herself into the scene with passion and realism, entirely immersed in her role.

Pola and the War

For four months, Pola volunteered with the Russian Red Cross. During this time, she continued to perform on stage at night while spending her days at the hospital, caring for wounded soldiers with tireless devotion. She described the hospital as a theater of tragedy, the soldiers as the protagonists, horror as the play, and death as the prompter. The emotional depth and sorrow Pola brings to her most dramatic roles on screen stem from this period of her life.
She especially enjoyed writing letters for the wounded and illiterate soldiers — fierce Cossacks, humble Caucasian farmers, Tartars, and Polish peasants — who knew nothing of even basic schooling. She not only cared for them physically but also spent hours penning heartfelt messages to their families.

"Those who have not seen death up close," Pola once said, "cannot appreciate life as it should be appreciated. And those who have never known misfortune or sorrow cannot truly understand happiness."
A traumatic incident forced her to leave the hospital. One December day at the military hospital in Warsaw, a young soldier required immediate amputation of his right arm. After the operation, Pola was assigned to watch over him. When he awoke and asked for a glass of water, she handed it to him — and in that moment, he realized what had happened. He let out a scream so terrible that Pola, overwhelmed, dropped the glass and fainted. She had seen too much. Her nerves were shattered, and she fell ill.

Pola owned several charming Pekingese dogs and cats, but she loved all animals, as many photos attest.

At Home in Beverly Hills
Pola Negri was as perfect a hostess as she was an actress. She lived in the heart of Beverly Hills in a grand home surrounded by pepper trees and palm trees. Visitors often remarked that her house resembled a stately Southern colonial mansion with tall white columns and lush gardens full of fragrant flowers and succulents. Cedars and pines bordered the grounds.

A polite, reserved valet welcomed guests and led them into an immense reception hall, where the star herself would greet them. Pola was always dressed in the latest Paris fashion and adored exquisite jewelry — her fingers, wrists, and neck adorned with dazzling gems. Conversations with Pola were delightful. She loved music and painting, read constantly, and kept up with the latest works by Europe's best writers. Her face was as familiar to the world's audiences as if they had lived beside her. Her jet-black hair — often styled in the popular shingled bob — framed her lovely face. Her eyes, greenish-gray and expressive, could also appear subdued thanks to her long curled lashes. Her complexion was olive-toned, and she wore minimal makeup. Her ears were said to be the prettiest in the world.

Anyone leaving Pola Negri's home could not help but feel touched. This beautiful woman, this great artist with a golden heart, lived like a queen in exile — a cinema queen in the very land of cinema.

Pola's Romances

"Returning from a trip to Warsaw," Pola once recounted, "I had difficulties at the border. They either wanted to prevent me from bringing my jewelry into Germany or charge me exorbitant customs duties. I got angry and demanded to see the officer in charge. I insisted so strongly that I was finally granted an audience — without suspecting that this meeting would change my emotional future." Count Eugène Dombski, descendant of one of Poland's oldest noble families, received her. He explained that the import tax on jewelry was only temporary. Though she had arrived furious, Pola left his office calm and charmed. A few weeks later, she became Countess Dombski.

The first months of their marriage were happy. But Pola missed the studio, and when she expressed her wish to return to Berlin and act again, her husband firmly objected. Their marriage lasted only eighteen months. Whenever she spoke of returning to stage or screen, Dombski grew enraged. Pola, realizing her love for the dramatic arts was older and perhaps deeper than her love for her husband, fled their estate in Sasshowiece the day he told her she would never act again.

Before Dombski, she had loved a handsome young Polish actor she had known in her youth. He died in her arms, sick and too young.

With Chaplin and Valentino

Pola met Charlie Chaplin in Berlin at a dinner hosted by friends. They had only known of each other by reputation and on screen. Though Pola spoke little English, she affectionately called him "le petit jazz-boy Charlie." Chaplin tried to return the compliment and, asking someone how to say "I adore you" in German, was mistakenly told a phrase that roughly meant "I think you are a piece of cheese." She laughed. A bond formed.

When she arrived in Hollywood, knowing no one but Lubitsch and a few Berlin friends, Chaplin's devotion softened her adjustment. He developed a passionate, idealistic affection for her — calling her the Duse of the screen. Pola responded in kind, at least for a time. Disguised with sunglasses and false beards, the two would frequent amusement parks near Hollywood, Venice, and Santa Monica.
But eventually Pola tired of Chaplin's childlike genius. During the filming of Forbidden Paradise, she became close to her co-star Rod La Rocque. The two were seen everywhere together. Meanwhile, the dejected Chaplin, heartbroken, sat alone with the ruins of his dream. Her flirtation with Rod was brief and mostly playful. Like many studio romances, it mirrored the film they were shooting. Pola and Rod kissed on screen and off — but both remained detached, independent. The affair ended with the last reel.

Yucca Troubetzkoy also briefly interested her. During the filming of Flower of the Night, she gave him artistic advice and encouragement. Then came Rudolph Valentino — the ideal opposite of Chaplin. He was the Sheik incarnate, the perfect physical specimen, a dancer like her, an idol like her, sensual and adored. Their romance was ideal for publicity — his star needed reviving, and Pola's status was elevated by associating with one of America's greatest screen heroes. This made her more of a Hollywood citizen, an American glory.
But such a perfect union, where personal affection and public relations were so well aligned — too well aligned — was not to be. Valentino's fast, stormy life ended in a sudden and tragic death. The whole world sent condolences. Pola, filming Hotel Imperial at the Lasky Studios, stayed in touch through cables, phone calls, and radio messages. She traveled to New York for the funeral and wore mourning.

In her grief, she reminded many of Isadora Duncan after the loss of her children. The average person might have behaved more simply, but how can we judge these extraordinary beings? They live, in a kind of hypnosis, atop the pedestals where the crowd has placed them.

Pola Negri as a Writer

The highly cultured woman that Pola Negri is — whose library contains the greatest works of world literature — is also a delicate and sensitive poet. She has written poems of real merit and a collection of thoughtful reflections. The following thoughts, written directly in French, offer a glimpse into the depth and quality of her ideas:

"We must never mix the hypocrisy of modesty with artistic purpose. It is not morality that we seek in a film, but Beauty."

"People protest against some films because of children. Prudent parents already take precautions to delay their children's awareness of love and shield them from provocative shows. They don't take them to every play or let them read every book. Nothing obliges them to bring them to every film."

"A man should not hide his mind to the point of seeming insipid, and a woman should not conceal her charms to the point of losing all human form. It would be more moral to hide certain libertine tendencies in men than to cover certain physical traits in women."

"Truth, the supreme goal of all human aspirations, is personified by a goddess who shows her followers... what censorship forbids."
"It is unfortunate that modesty, which yields before love, does not also yield before logic."

"In striving to moralize, we end up making virtue repellent."
"Great painters have undressed women licentiously, and their paintings are proudly displayed in museums for public admiration."

"For the cinema, special rules of modesty have been created. In certain states, censors forbid kisses lasting more than three seconds. In some paintings, a kiss has lasted three centuries... and it still continues."

"The kiss, accessible to everyone, is a democratic pleasure. It can be swift and seemingly still, chaste and timid, trembling and tender, burning and voluptuous."

"Cinema has revealed to us the rapid kiss. Romeo can cover Juliet in kisses so fast that we cannot even count them. By speeding up the reel, one can reach thousands of kisses per minute — a sympathetic urgency, but unachievable off-screen."

"One does not become a film director overnight, any more than one becomes an engineer. To build a bridge or shoot a film, one must know the technique. Amateurs are dangerous; they think that instinct is enough for cinema, as for love."

"Time has dulled and rendered harmless certain diseases — the common cold is no longer fatal. How long will it take to make some directors harmless?"

"They care little for the era, character development, or geography of the story. What matters to them is that their mistress, wife, or mother-in-law — suddenly deemed photogenic — debuts in the film."
"They excel in all the wrong choices."

"'The decor of a home is a reflection of the soul,' they solemnly say, as they place a Henri II sideboard in a Roman atrium."

"Reservoirs of eternal wisdom, they treat actors as empty vessels. As divine cupbearers, they fill these jugs as they please — with nectar or with bile."

"Progress aims to eliminate harmful species, and this breed will eventually vanish. May oblivion be kind to them."

"I remember reading that Sarah Bernhardt once tried to immortalize one of her great stage roles on film. Unhappy with the result, she concluded with a single sentence: 'The dramatic artist spoils her talent in doing cinema.'"

"Stage masters possess eloquence, the power of intonation, a voice that strikes verse and prose like crystal, the science to express every

passion, every revolt against fate, every fury of love. They may be great, beautiful, and sublime — but they should not do cinema.”

"Silent film has upended tradition: new gestures, new entrances, new attitudes, new smiles, even new makeup, as colors change in projection.”

"A queen of the stage may be mediocre on screen, while an extra could become a global star. She would have arrived just the same, but with less to unlearn.”

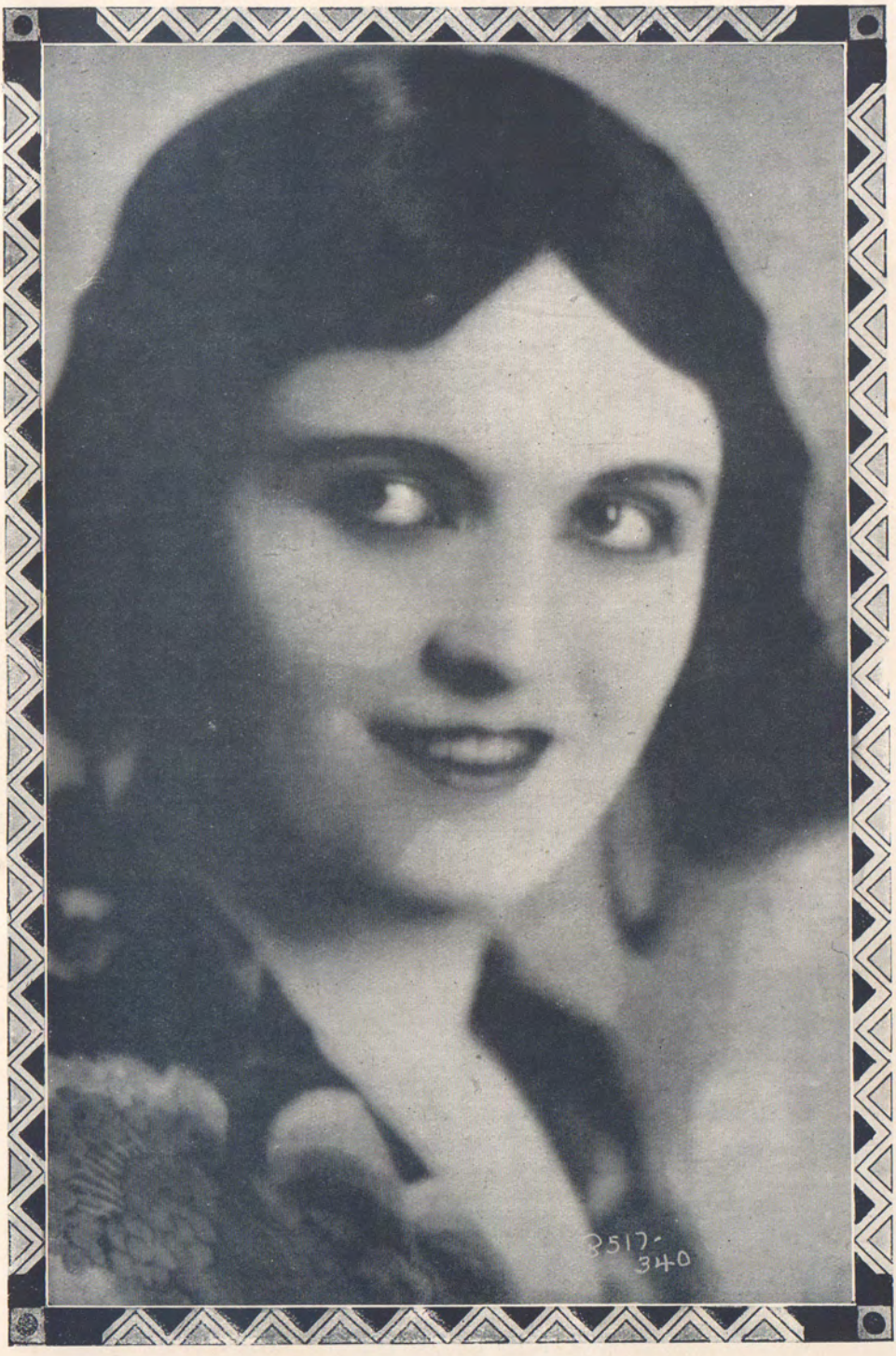
"This new art demands new methods and new elements. Anyone who shoots a film by day and performs a play by night will see their theatrical talent diminish.”

"These two arts do not complement — they exclude each other. Exceptions prove the rule. Each art can produce its own geniuses.”

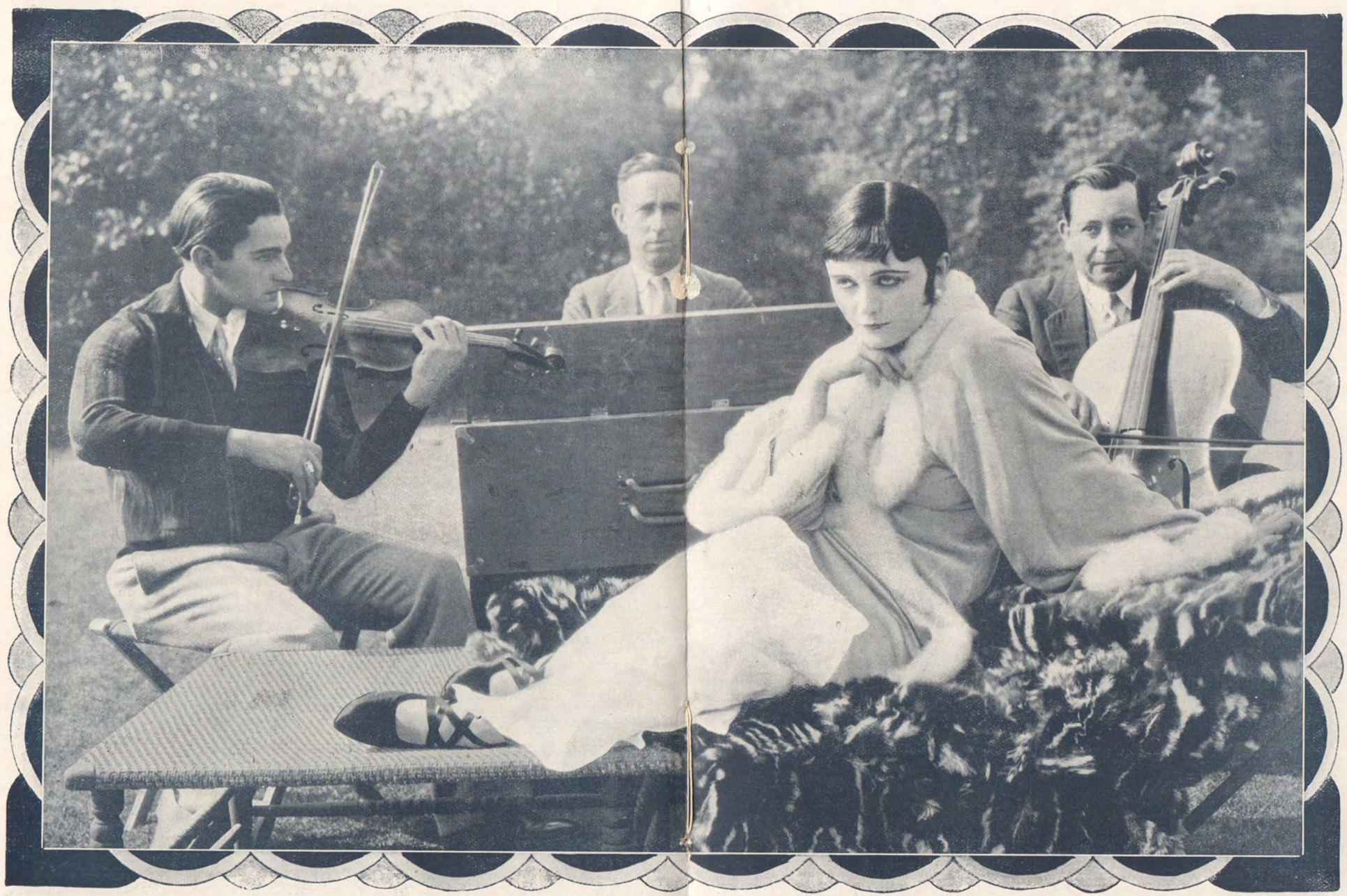
"Leonardo da Vinci was a painter, sculptor, architect, physicist, engineer, and writer. The real challenge is not believing oneself to be Leonardo da Vinci."

Cette très curieuse photographie représente Pola Negri au cours des répétitions de la première pièce qu'elle joua au Théâtre National de Varsovie en 1913. Il n'y avait qu'un an qu'elle avait débuté au théâtre et déjà pourtant sa popularité était grande. Elle n'avait pas 17 ans.

POLA NEGRI ET SA MÈRE, Mme CHALUPEZ



SON DERNIER PORTRAIT



MÊME LORSQU'ELLE TOURNE EN EXTÉRIEUR, POLA NEGRI SE FAIT ACCOMPAGNER D'UN ORCHESTRE QUI SERT A LA METTRE DANS L'AMBIANCE. LA VOICI ÉCOUTANT UNE MÉLODIE QUI, LA SUGGESTION AIDANT, LUI FERA VENIR LES LARMES AUX YEUX AINSI QUE L'EXIGE LE SCÉNARIO.

Elle y créa plusieurs rôles remarquables. Sa popularité augmentait de jour en jour, mais le rôle qui lui valut l'admiration unanime de la presse fut celui de la danseuse dans la pantomime *Sumurun*.

Son nom sur l'affiche garantissait le succès de la pièce.

Sa richesse d'expression dramatique et la plastique irréprochable de ses gestes lui valurent un véritable triomphe dans le rôle de Fenella dans *La Muette de Portici*.

Dans *Flétrissure*, seconde version de *Forfaiture*, Pola Negri portait cette très belle robe d'une élégance... assez osée.

DANS SON SALON

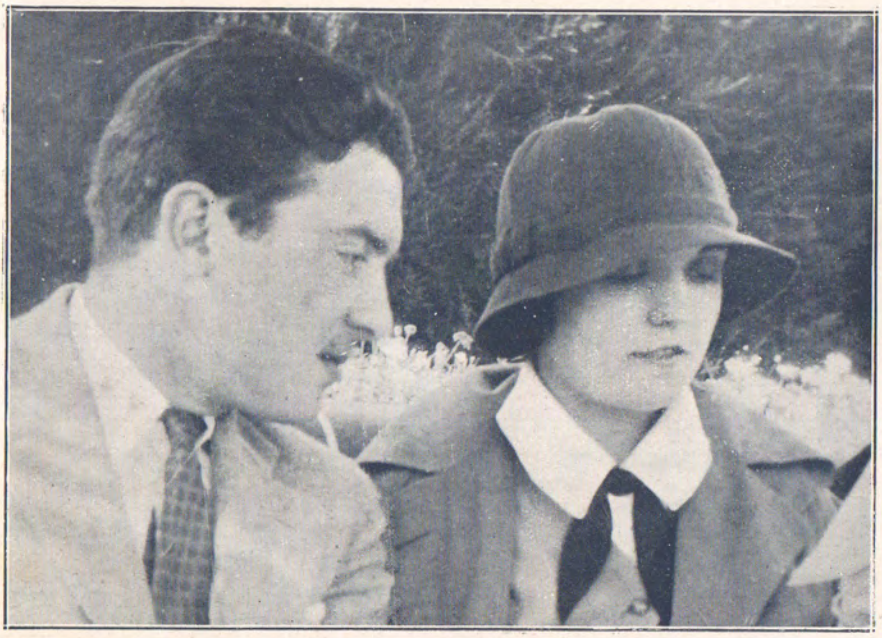
POLA AIME A VOYAGER. LA VOICI MONTANT DANS LE PULLMAN
QUI LA CONDUIRA A NEW-YORK.

« LA DANSEUSE ESPAGNOLE »

MÉLOMANE ET AUSSI PARFAITE EXÉCUTRICE, POLA NEGRI AIME A JOUER AU PIANO LES ŒUVRES DE CHOPIN, SON COMPOSITEUR FAVORI.

A sa table de travail, Pola passe de longues heures à répondre à ses nombreux admirateurs et aussi à composer des livres d'une réelle valeur qu'elle écrit directement en anglais et en français.

aller en Amérique. Elle laissa son orphelinat de Pologne aux bons soins de sa mère et elle s'embarqua pour les Etats-Unis. Quand le transatlantique pénétra dans le port de New-York, le cœur de Pola Negri s'emplit de joie. Elle devait plus tard adopter les Etats-Unis d'Amérique comme sa nouvelle patrie.



Voici Pola photographiée avec le Prince Divani qui épousa depuis la charmante Maë Murray.

CHEZ ELLE

Pola fut la première artiste qui lança à Hollywood la mode des hautes bottes « à la Russe ». Mais des bottes en Californie où luit perpétuellement un soleil radieux... Il ne faut pas demander à la mode d'être logique !

ENTRE DEUX PRISES DE VUES DU *PARADIS DÉFENDU*, RÉALISATEUR ET INTERPRÈTES PRENNENT QUELQUE REPOS.
DE GAUCHE A DROITE : ROD LA ROCQUE, POLA NEGRI, HANS DREIER, ADOLPHE MENJOU ET LUBITSCH.

DANS UN BASSIN TOUT FLEURI DE NÉNUPHARS ET DE LOTUS,
POLA ÉLÈVE DES POISSONS AUX COULEURS CHATOYANTES QU'ELLE VIENT NOURRIR
ELLE-MÊME CHAQUE MATIN.

La vie de studio est une des plus déprimantes qui soient. De longues heures de repos sur la plage de Santa-Monica et quelques promenades à cheval entretiennent Pola Negri dans une forme et une santé parfaites.

« BELLA DONNA »

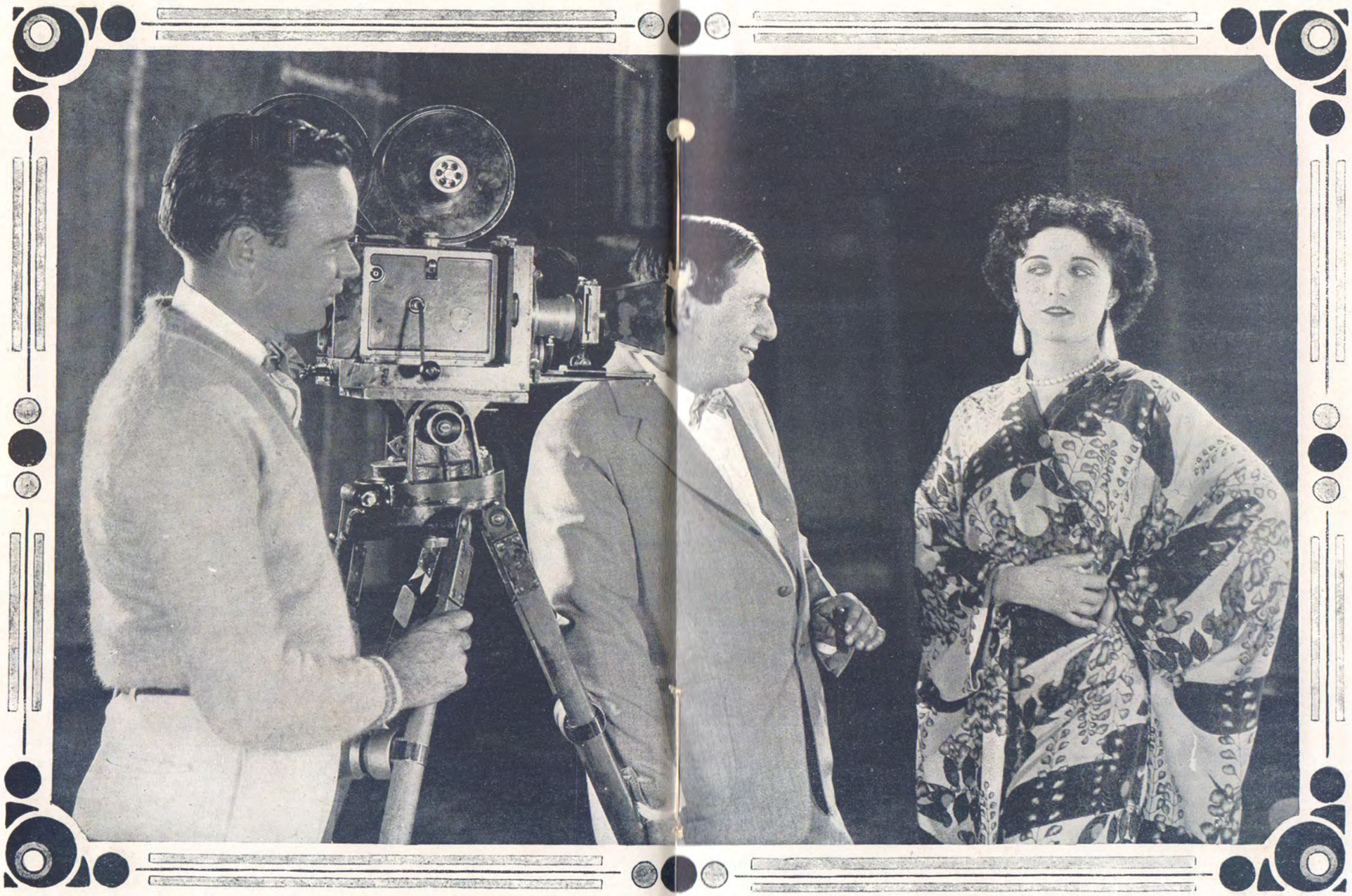
« LA DANSEUSE ESPAGNOLE »

Dans le petit bungalow qu'on lui a réservé au studio et dans lequel elle se retire lorsque sa présence n'est pas utile sur le « set », Pola travaille les scènes qu'elle aura à interpréter par la suite ou lit les quelques centaines de lettres qu'elle reçoit journellement.

DANS SA LOGE, PROCÉDANT A UN MINUTIEUX MAQUILLAGE.

Avec Robert Ames, son partenaire dans *La Couronne des Mensonges*.

Plusieurs scènes de ce film furent tournées dans des paysages de neige. Couvertures et manteaux de fourrure ne furent pas de trop pour garantir du froid la grande artiste pendant les longs moments d'inaction.



ERNST LUBITSCH SE PRÉPARE A PRENDRE UN GROS PLAN DE POLA NEGRI POUR « PARADIS DÉFENDU ».

nant la personnalité de l'héroïne du drame cinématographique. Elle ne prête plus aucune attention à ce qui se passe en dehors du champ de l'appareil de prise de vues, elle anime son rôle d'une fougue, d'un brio et d'un réalisme remarquables.

Entre deux scènes de *Flower of Night*, Pola s'est emparée du mégaphone de son directeur Paul Bern.
Au centre : Yucca Troubetzkoy qui fut son partenaire dans ce film et que révéla un concours de jeunes premiers organisé par CINÉMAGAZINE.

POLA NEGRI ET PAUL BERN, QUI LA DIRIGEA DANS *FLOWER OF NIGHT*, NE SONT PAS D'ACCORD SUR LA FAÇON DE NOUER LE RUBAN DU CHAPEAU DE LA BELLE ARTISTE.

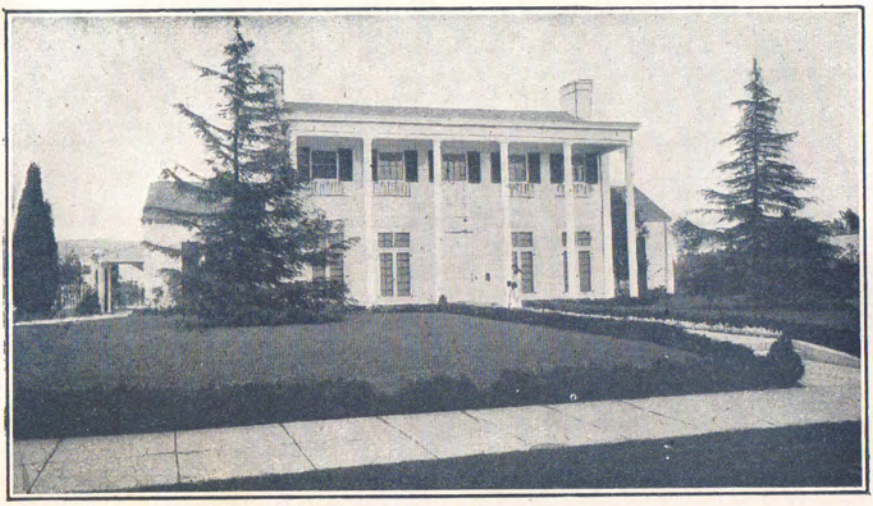
UNE DES DERNIÈRES PHOTOGRAPHIES DE LA STAR AVEC SA COIFFURE PRÉFÉRÉE

Un incident pénible obligea Pola à abandonner l'hôpital, et comme elle le dit elle-même, il y a certaines choses qui sont simplement enregistrées dans la mémoire, tandis que d'autres sont si tragiques qu'elles se gravent dans notre âme.

Un jour de décembre, à l'hôpital militaire de Varsovie, un tout jeune soldat dut être immédiatement amputé du bras droit... Après l'opération, le mutilé fut transporté dans une des salles et se trouva justement sous la garde de Pola Negri. Quelques heures plus tard, revenant à lui, il demanda un verre d'eau. Pola lui tendit le verre, mais le malheureux réalisa seulement à cet instant l'effroyable opération qu'il venait de subir. Il poussa un cri terrible, et Pola, lâchant le verre qui vint se briser sur le plancher, s'évanouit... Elle en avait trop vu et ne pouvait plus supporter l'horrible spectacle de l'hôpital. Elle tomba malade, ses nerfs étaient brisés !...

Pola possède de ravissants Pékinois et aussi plusieurs chats, mais elle aime tous les animaux ainsi qu'en témoigne cette photographie.

« LA DANSEUSE ESPAGNOLE »



La Maison de Pola Negri à Hollywood.

Un coin de sa salle à manger.

ELLE ADORE LES FLEURS, SA MAISON EN EST PLEINE QUE SON JARDIN LUI FOURNIT.
CETTE PERGOLA, AU PRINTEMPS, EST COUVERTE DE ROSES...

...DONT CHAQUE MATIN ELLE FAIT UNE AMPLE MOISSON.

fure — suivant les rôles qu'elle interprète — mais porte généralement, à la ville, ses cheveux « shingled-bob » à plat, encadrant son joli visage. Ses yeux, à la fois verts et gris, sont très expressifs, elle peut cependant dissimuler leur éclat, grâce à de longs cils recourbés qui lui sont si utiles à l'écran. Son teint est brun, et elle ne se maquille que très légèrement. Elle a les plus jolies petites oreilles du monde.

On ne peut s'empêcher, lorsque l'on quitte la maison de Pola Negri, d'être quelque peu ému, en pensant à cette jolie femme, à cette grande artiste, au cœur d'or, qui vit seule comme une reine en exil, et cela semble quelque peu paradoxal de trouver une reine du cinéma en exil au pays du cinéma.

En visite au ranch que possède Noah Beery aux environs d'Hollywood. De gauche à droite : Robert Ames, Noah Beery junior, Pola Negri, Noah Beery, la mère de Pola, M^me^ Noah Beery et M. Brodzinski, secrétaire de Pola Negri.

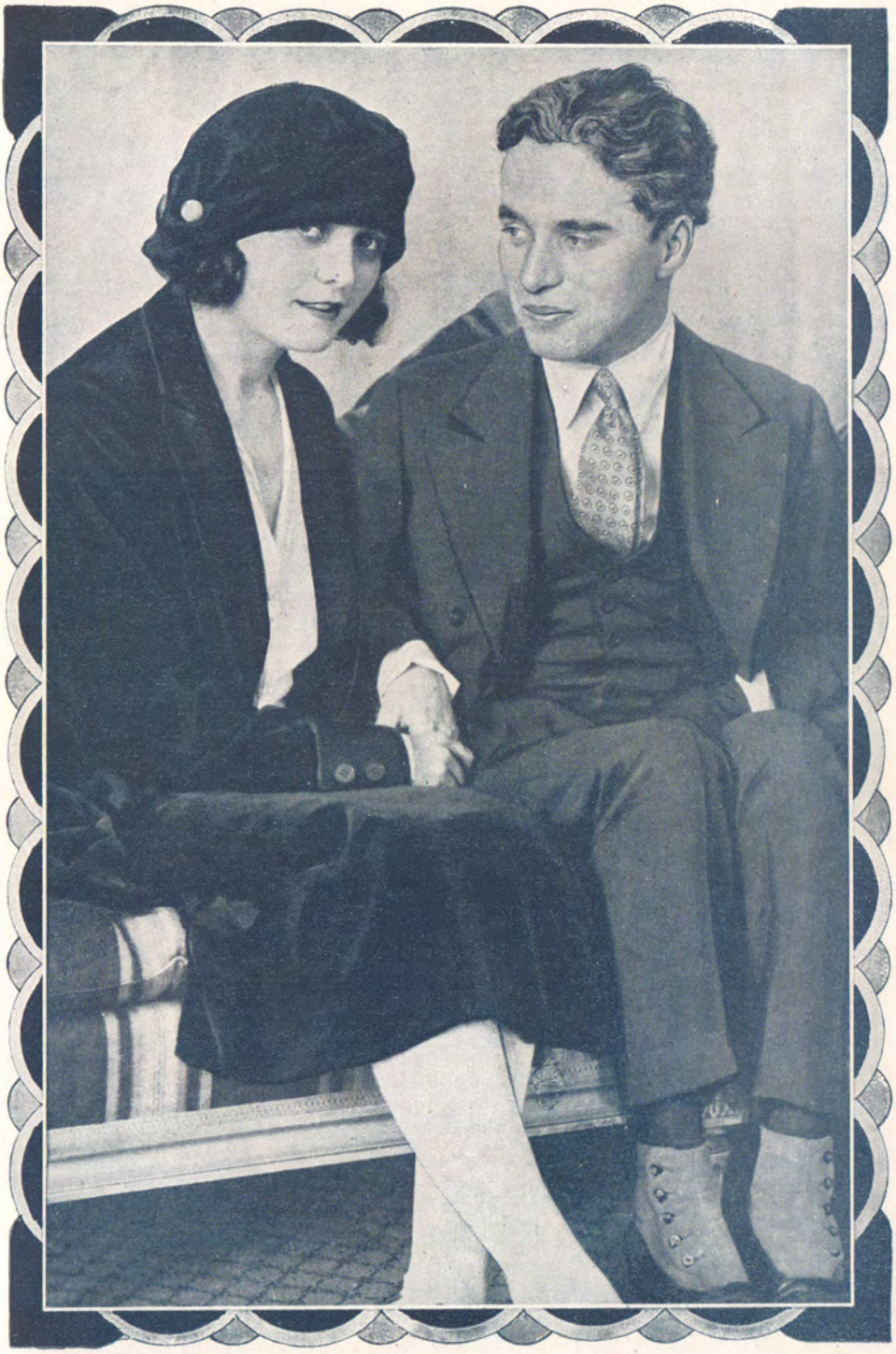
Après le bain que tous quatre prirent dans le swimming pool que Pola fit creuser dans son jardin : Rudolph Valentino, Pola Negri, Kathleen Clifford et M. Brodzinski.

Pola se prépare à plonger.

DANS CETTE SCÈNE AMUSANTE DE "CHARMEUSE" POLA NEGRI PUT METTRE EN VALEUR SES REMARQUABLES QUALITÉS DE DANSEUSE ET DE COMÉDIENNE.

M. Brodzinski félicite Pola du match qu'elle vient de disputer avec Valentino et dont elle est sortie vainqueur.

Sous les yeux amusés de Pola et de son secrétaire, Rudi et un de ses amis esquissent une danse excentrique.



CETTE PHOTOGRAPHIE FUT PRISE AU TEMPS OU POLA NEGRI ET CHARLIE CHAPLIN ÉTAIENT CONSIDÉRÉS COMME FIANCÉS.